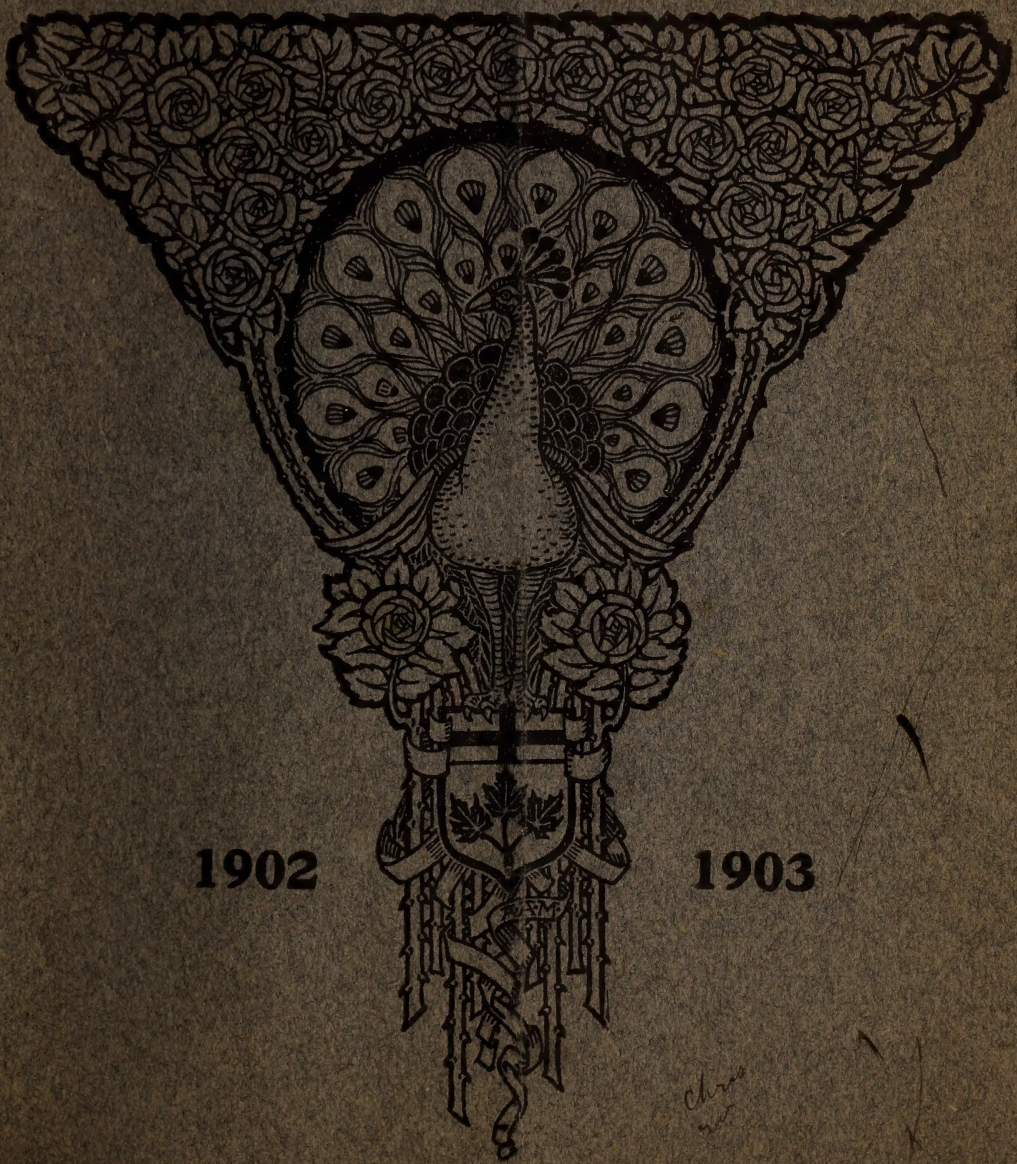
CENTRAL · ONTARIO SCHOOL · OF · ART · AND INDUSTRIAL · DESIGN



1902 1903

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CLASS IN ANTIQUE

Central Ontario School of Art and Industrial Design

165 King Street West - Toronto, Canada

Annual Prospectus 1902-1903

Historical Sketch

THE ONTARIO SCHOOL OF ART was the first Art School in the Province, and was founded by the Ontario Society of Artists in 1876, with Government aid. The staff was composed of T. Mower Martin, R.C.A., principal, and teacher of drawing; Mrs. Schreiber, teacher of painting; J. T. Rolph, A.R.C.A., teacher of engraving; and Jas. Smith, R.C.A., teacher of architecture. Subsequently L. R. O'Brien, R.C.A., Henry Perrè, R.C.A., John A. Fraser, R.C.A., Richard Baigent, M. Matthews, R.C.A., W. Revell, A.R.C.A., and R. Harris, President R.C.A., became members of the staff.

The School occupied rooms, until 1883, at 14 King Street West, jointly with the Ontario Society of Artists, when it was removed to the Normal School. After some further changes it was removed to Queen Street West, near Yonge, where it was continued for a time under the name of the Toronto Art School. Owing to lack of public interest the Board of Directors were unable to fulfil the requirements of the Educational Department, the recognition of which was then given to the present organization, which was incorporated in 1890 under the name of The Central Ontario School of Art and Design. Since that time its progress has been steady, and the promise for the future is bright.

The influence of the School has been most marked, many of those who have attended it being now among the leaders of the various art activities in our own country and abroad.

Directors

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F. H. BRIGDEN, O.S.A.
ROBERT McCAUSLAND
J. D. KELLY, O.S.A.
EDEN SMITH

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S. G. CURRY
Vice-President and Treasurer

GEO. C. DOWNES
Secretary

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J. C. B. HORWOOD
J. P. MURRAY
J. P. HYNES
W. S. LANGTON
W. THOMSON
W. ALWARD

Staff of Teachers

G. A. Reid, R.C.A. Drawing and Painting from Life and Still Life. Studied in Toronto, Philadelphia, Paris and Madrid.

William Cruikshank, R.C.A. Drawing from the Antique and from Life. Studied in Edinburgh, London, Paris and Belgium.

C. M. Manly, President O.S.A. Drawing for Reproductive Processes. Studied in Toronto, Dublin and London.

Robert Holmes, Drawing Master at Upper Canada College. Primary and Mechanical Drawing and Industrial Design.

Architectural Section—Visiting Staff

Eden Smith, studied in England, President Toronto Architectural Eighteen Club.

William Rae, Graduate B. Sc. Cornell University, and studied in England.

J. C. B. Horwood, studied in England, France and Italy.

C. H. Acton Bond, studied in Toronto, New York and London.

List of Day Classes

Industrial Design and Primary and Mechanical Drawing

Robert Holmes. Class meets every Monday, Wednesday and Friday, 2.00 p.m. to 4.30 p.m.

Drawing from the Antique

W. Cruikshank, R.C.A. The Antique Classrooms are open for work all day, each day of the week. Mr. Cruikshank gives instruction every Monday, Wednesday and Friday, 9.30 a.m. to 12.30 p.m.

Drawing and Painting from Life and Still Life

G. A. Reid, R.C.A. Model poses daily, 9.30 a.m. to 12.30 p.m. The work may be in any of the recognized mediums, such as oil, water-color, pastel, charcoal, pencil, pen and ink, wash, etc.

Still Life Class meets at the same hours.

Criticisms are given by Mr. Reid, Tuesday, Thursday and Saturday mornings.

A special Life Class for men and women will be arranged for at opening of the session.

Sketch Class

A Sketch Class is conducted by the Students of the School. Members of the Class pose as models. Times of meetings to be according to arrangement.

List of Evening Classes

Industrial Design and Primary and Mechanical Course

W. Cruikshank, R.C.A.
Robert Holmes
C. M. Manly, O.S.A.

This course is given in classes held three evenings per week, and is similar to, but independent of, the Day Course. The work done is according to the Government curriculum, fitting the student for the teaching of drawing or any of the pursuits into which the knowledge of Industrial Design, Drawing and Modelling enters. The subjects taught are as follows :

Primary Course

Freehand Drawing.
Model Drawing.
Practical Geometry.
Perspective.
Memory Drawing.

Advanced Course

Shading from Flat Examples.
Drawing from Natural Objects.
Outline Drawing from the Round.
Shading from the Round.
Industrial Design.

Industrial Art Course

Lithography.
Modelling in Clay.

LIST OF EVENING CLASSES—Continued

Mechanical Course

Projection and Descriptive Geometry.
Machine Drawing.

Monday, Wednesday and Friday evenings, 7.30 p.m. to 9.30 p.m.

Drawing from the Antique

William Cruikshank, R.C.A. The work in the Antique Class is intended as an aid to the work in Design, and to form a connecting link between the Elementary and Advanced Classes.

Monday, Wednesday and Friday evenings, 7.30 p.m to 9.30 p.m.

Drawing from Life

C. M. Manly, O.S.A. This Class is conducted with a view to benefiting those who are engaged in any branch of the Fine Arts requiring a knowledge of Figure Drawing and Composition.

Monday, Wednesday and Friday evenings, 7.30 p.m. to 9.30 p.m.

Architectural Section

Eden Smith
William Rae
J. C. B. Horwood
C. H. Acton Bond

The Course in Architecture is under the direction of the Architectural 18 Club, which appoints four patrons who visit the classes frequently and give criticisms.

Monday, Wednesday and Friday evenings, 7.30 p.m. to 9.30 p.m.

Lectures and Demonstrations

A Course of Lectures is being arranged for, and a series of demonstrations will be given on the various aspects of Drawing, Painting and Composition by Mr. Reid.

These will be free to all students and their friends.

Sessions, Terms and Fees

The School year for 1902-3 opens September 29th, and closes May 1st. This is divided into three terms as follows :

1st Term—September 29th to December 6th.
2nd Term—December 8th to February 21st.
3rd Term—February 23rd to April 30th.

Fees per Term

Day Classes

Drawing and Painting from Life or Still Life	$10.00
Drawing from the Antique	7.00
Primary and Mechanical Drawing and Industrial Design	7.00

Evening Classes

Primary and Mechanical Drawing	$3.00
Industrial Design and Modelling	3.00
Drawing from the Antique	3.00
Drawing from Life	4.50

These Fees are for the Term of Ten Weeks, and no reduction will be made on account of absence from Classses.

All Fees Payable in Advance

Subscribers of ten dollars per annum to the School are entitled to send to the Evening Classes one student free.

Aims, etc.

It is the purpose of the administration and staff of the School to make this the leading Art School of the Province, and at all times to be to such an extent in touch with the leading Art Schools of the World, that students may have confidence in taking the course of study provided, and know that they are doing the right kind of work.

The Directors are chosen from those citizens who have made some study of Art, and who are acquainted with the bearing of Art Education on national and business life. A Committee of Management directs the operations of the School.

A section of Architecture has been created, and, although some attempt has been made heretofore to prepare those who desire to make Architecture their profession, the addition of practical architects to the staff cannot but help to make the School the centre of Art Education in the Province.

It is now practically certain that in a short time Toronto will have a new building devoted to the Fine Arts, and arrangements are being made with a view to this School becoming identified with it, thus a portion of the building would be equipped for the use of the School, and the facilties for study be much increased.

Basis of Tuition

The tuition of the School is, in every case, given from the professional standpoint. The object being purely for study, the production of a number of pieces of work is not considered so much as the imparting of knowledge and the acquiring of a sound technique. Amateurs will find that this kind of study is much more advantageous than the smattering of knowledge obtained by a few lessons from an indifferent teacher. There is no royal road to advancement.

The advancement of the student is made dependent on himself. The higher classes may be entered at any time on showing capable work.

Awards

The regular Art School Examinations of the Education Department of the Province will be prepared for; the winners of certificates will be legally qualified to teach the subjects named therein in any Art School, High School or Mechanics' Institute, at the same time giving them the advantage of high credentials in undertaking any other Art work or position.

Besides this, it is the intention this year to create a School Diploma of the Central Ontario School of Art and Design, which will be of additional advantage to the students having particular qualifications and attainments.

Materials

For the convenience of students a stock of materials, most frequently used, is kept by the Secretary.

Board

Private boarding-houses will be recommended for those living out of town, who may desire such information.

Biographical Notes of Teachers

G. A. Reid, R.C.A.

Of Scotch descent, born near Wingham, Ontario, in 1860. The early life of George Agnew Reid was spent on a farm, and there was apparently nothing in his surroundings to suggest to him the adoption of Art as a profession, but a taste for drawing developed nevertheless, as has been the case with many another painter whose boyhood offered no great encouragement, and he went to Toronto, in 1878, to study at the Art School. Under the instruction of Mr. Harris, he won the silver medal there in 1880. From 1882 to 1885 Mr. Reid attended the Pa. Academy of Fine Arts, Philadelphia, under Thomas Eakins. At this time he exhibited his earliest pictures, first in Toronto and then Philadelphia. In 1885 he travelled in England, France, Spain and Italy, for the purpose of study, and in 1888 returned to Paris for a year of work. This was spent at the Julien Academy, under Benjamin Constant, there winning the prize of the combined academies for the painted figure. Since then he has made another trip abroad, fortifying his art with visits to Spain and France, studying in the great museums.

Mr. Reid was elected in 1890 a Royal Canadian Academician, having been an associate member from 1885 ; and for the past four years he has been President of the Ontario Society of Artists. He has frequently exhibited at the Paris Salon, and received a medal at the World's Fair, at Chicago, in 1893. His pictures are in private collections in Canada and the United States, and in the National collection at Ottawa are two important works : "Mortgaging the Homestead," and "Dreaming." "Berry Pickers," exhibited in the Paris Salon of 1891, has been purchased by the Ontario Government for the Provincial collection.

Six large decorative panels, the beginning of a series, in honor of the pioneers, are in Toronto City Hall. Mr. Reid has always painted figure compositions of a distinctively Canadian character, and among his most important works are : "The Foreclosure of the Mortgage," "A Story," "A Modern Madonna," "Adagio," "Family Prayer," "Twilight of Life," "The Other Side of the Question," "Forbidden Fruit," "Lullaby," "Logging," and "The Clock Cleaner."—*From Masterpieces of Modern Art.*

NOTE—Mr. Reid has recently had the honor to serve on the Jury of Awards, representing Canada in the section of Fine Arts, at the Pan-American Exposition.

BIOGRAPHICAL NOTES OF TEACHERS—Continued

William Cruikshank, R.C.A.

Mr. Cruikshank was born in Scotland, and received his earliest Art training at the Royal Scottish Academy at Edinburgh. Here, at the instance of Sir Noel Paton, he made drawings for admission to the Royal Academy School, London, and obtained seven years' studentship.

Later, he went to Paris, entering the studio of Yvon. While in London he exhibited pictures at both the Royal Academy and Dudley Exhibition, but his work was mainly in the line of illustration.

On coming out to this country he lived for some time in New York, where his work in pen and ink attracted the attention of the younger artists and students. He is credited with having introduced pen drawing with broad lines to America, and having established a nucleus round which the Art Students' League grew. From New York he came to Canada, which has been his place of residence ever since. He has been identified with Art Instruction in Toronto for about 18 years, having been connected with the Art School, and also successfully conducted private classes.

For the last 10 years he has had charge of the Antique Class in the School of Art under its present organization. He regards the Antique, as a school of discipline, giving the student accuracy and a knowledge of essential construction, and leading up to the more specifically artistic work His acquaintance with the masterpieces in both sculpture and painting of the galleries of Europe, combined with his acknowledged power as a draughtsman, renders him particularly well fitted for the work of teaching, to which he has devoted himself. He is well and favorably known by his pictures of Canadian life, among which are: "Hauling the Mast," "Breaking the Road," "Gathering Seaweed," "The Sand Pit" (which is in the National collection at Ottawa), "Ploughing, Lower Canada," upon which he has received a medal at the Pan-American Exposition, Buffalo.

C. M. Manly, Pres. O.S.A.

Mr. Manly, whose work as a landscape painter is favourably known both in Canada and England, and whose eminence as a colourist is unquestioned, came to Canada from England early in life. On leaving school he, for a year or two, gave attention to

BIOGRAPHICAL NOTES OF TEACHERS—Continued

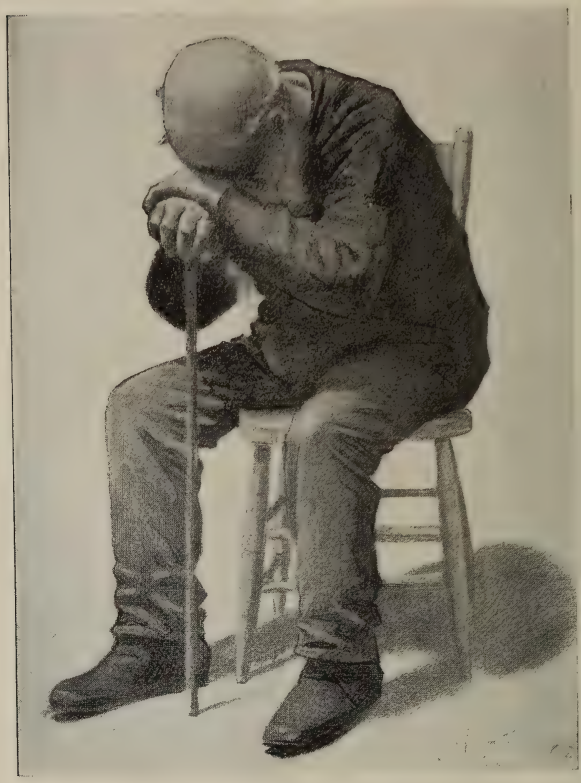
lithographic work in one of the principal Canadian houses. He then returned to England for a time and joined the School of Art in Newman St., London (familiarly known as "Heatherley's"). Going thence to Dublin his studies were continued at the Metropolitan School of Art under the able guidance of the well-known Edwin Lyne. London, however, again proved attractive to him, and during a productive period he was engaged in successful illustrating work for the publishers, his mastery of black and white proving very acceptable to the market. His native love of colour, however, asserted itself, and for a notable year, spent in the heart of Surrey, he devoted himself to out-door painting. Since then painting has been his great pursuit, and the heights of its achievement his constant aim. Returning to Toronto, Mr. Manly became one of the founders of the Art Students' League, and was in the fore-front of its operations during the fruitful ten years of its existence. His experience has familiarized him with the best and most advanced methods of illustration and reproductive work. An intense lover of Nature, Mr. Manly, during the time he has spent in England, has had the great advantage of close association and side-by-side open air work with many of the most famous painters in the Old Land.

Robert Holmes

Mr. Holmes was born in Canada, and about 10 years ago had won a sufficient reputation as a designer and draughtsman to be appointed the successor to Richard Baigent, then deceased, as Drawing Master at Upper Canada College, which position he has occupied since that time. Besides being a member of the staff of the Art School since its incorporation in 1890, he was connected with the staff of the previous Art School. During the last 10 or 12 years he has been an active and prominent member of the Toronto Art Students' League.

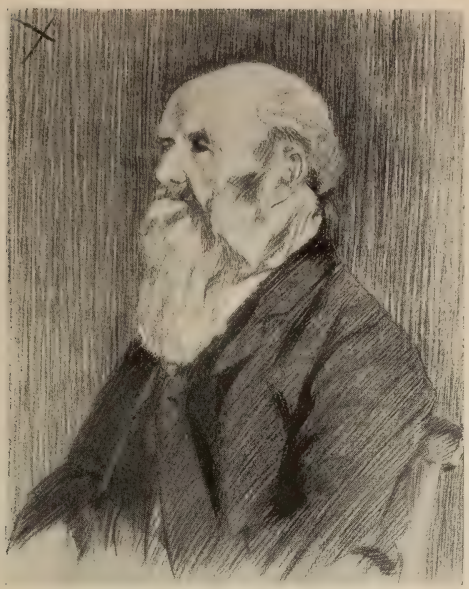
CHARCOAL DRAWING FROM LIFE

Miss Minnie Middleton



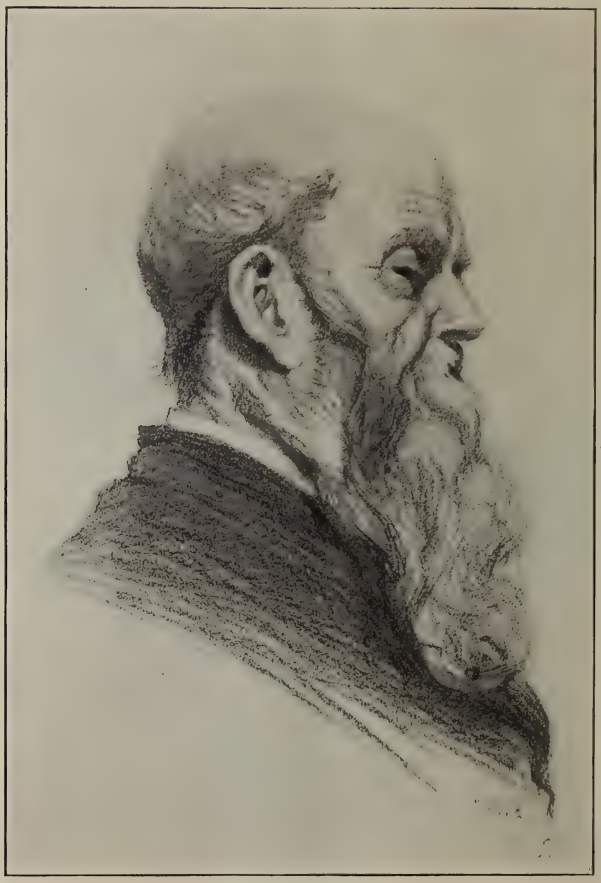
CHARCOAL DRAWING FROM LIFE
LESTER V. SMITH

PEN AND INK DRAWING FROM LIFE
MISS MARION LONG



CHARCOAL DRAWING FROM LIFE
Miss Elsie Buchan

PEN AND INK DRAWING FROM LIFE
Miss Edna McNish



CHARCOAL DRAWING FROM LIFE

H. Palmer

CHARCOAL DRAWING FROM CAST
C. James

CHARCOAL DRAWING FROM CAST
W. H. Thompson

PAINTING IN OIL FROM LIFE

Miss C. L. Hillyard

PAINTING IN OIL FROM LIFE
Miss Kathleen Jackson

WATER COLOUR PAINTING, STILL LIFE
Miss M. Bauld

PAINTING IN OIL FROM LIFE

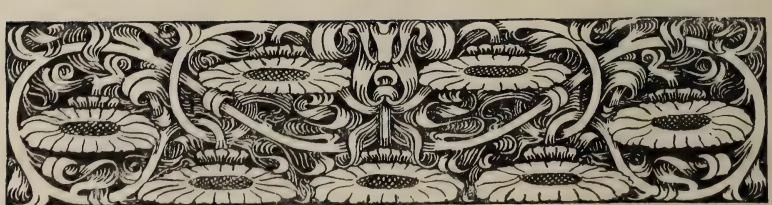
CARMAN MAYNARD

PAINTING IN OIL FROM LIFE
Miss Kathleen Jackson

MODELLING IN CLAY
Carman Maynard

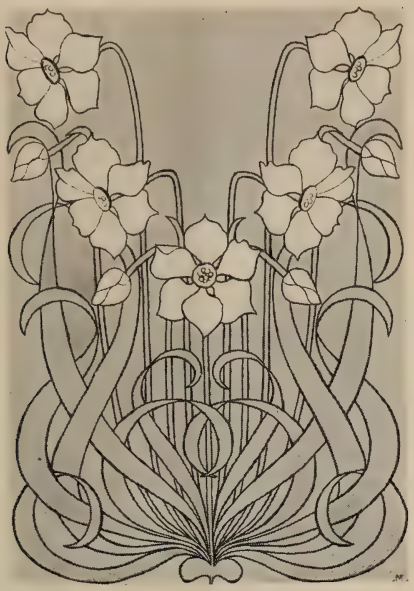
DESIGN FOR TILE

Miss Sadie Price



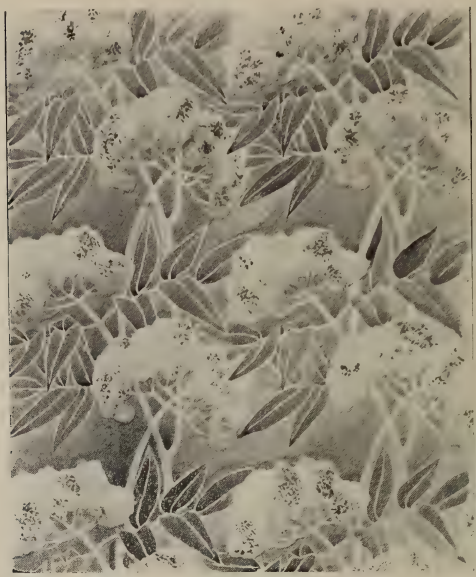
DESIGN

Miss Emily Hand



DESIGN FOR BOOK COVER
Miss Anna Lewis

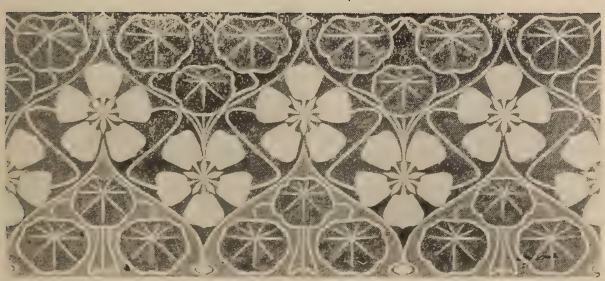
DESIGN FOR BOOK COVER
[Miss Jennie Morton



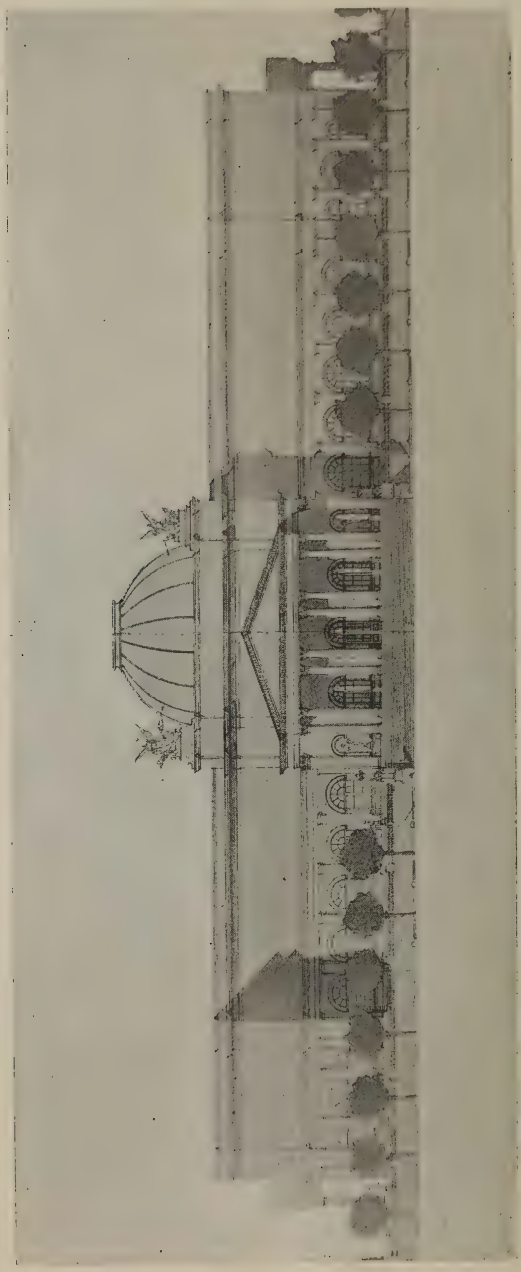
DESIGN FOR WALL PAPER
Miss W. McKay

DESIGN FOR WALL PAPER
Miss Jennie Morton

DESIGN FOR WALL PAPER
Miss G. Hutchison



DECORATIVE DESIGN
Carman Maynard



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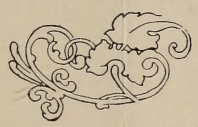
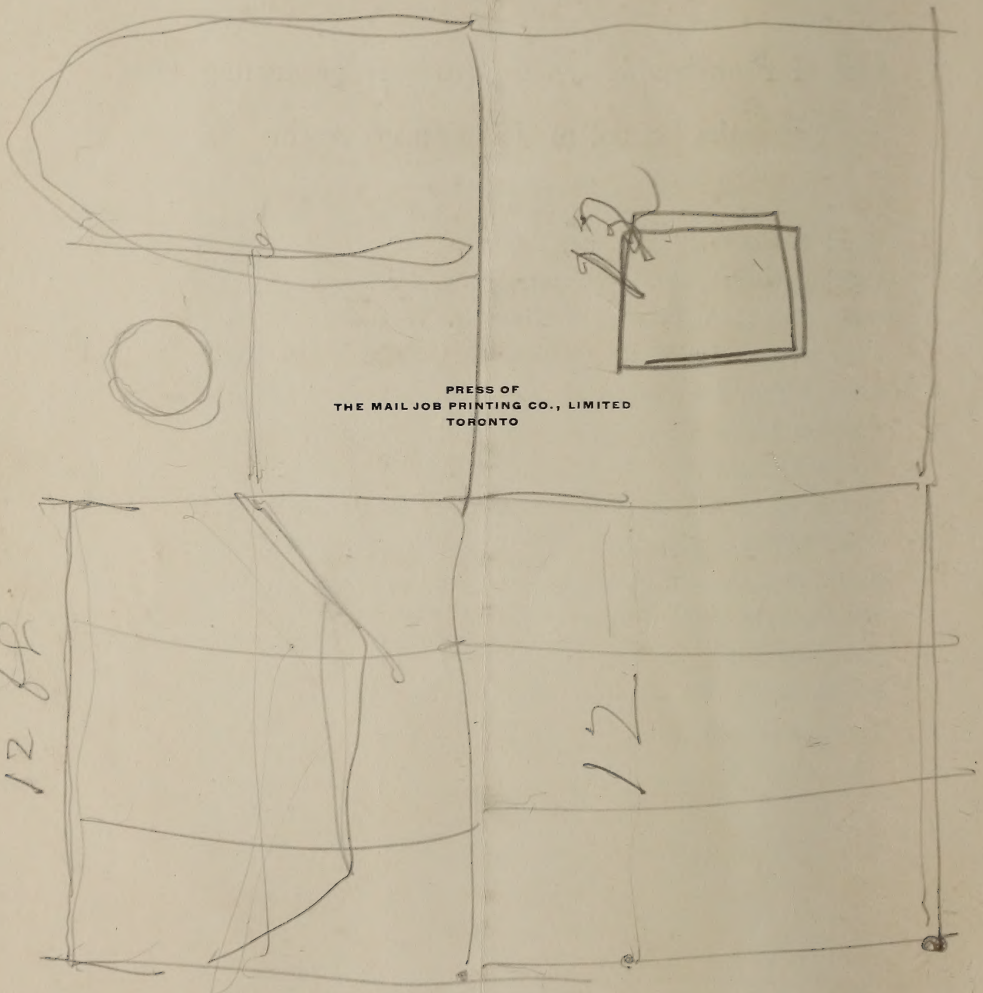
Darling & Pearson, Architects, 2 Leader Lane.
Eden Smith, Architect, 46 King St. West.
J. P. Hynes, Architect, 46 King St. West.
Clark Litho. Co., 26-28 Lombard St.
Toronto Litho. Co., Bathurst and King Streets.
Toronto Engraving Co., 92 Bay St.
Moore & Alexander, Engravers, 16 Adelaide St. West.
Grip, Limited, Engravers, 26-28 Adelaide St. West.
Robt. McCausland Stained Glass Co., 87 King St. West.
Elliott, Son & Co., Decorators, 79 King St. West.
Standard Silver Co., 25 Hayter St.
Roden Bros., Silversmiths, 99 King St. West.
Toronto Carpet Co.





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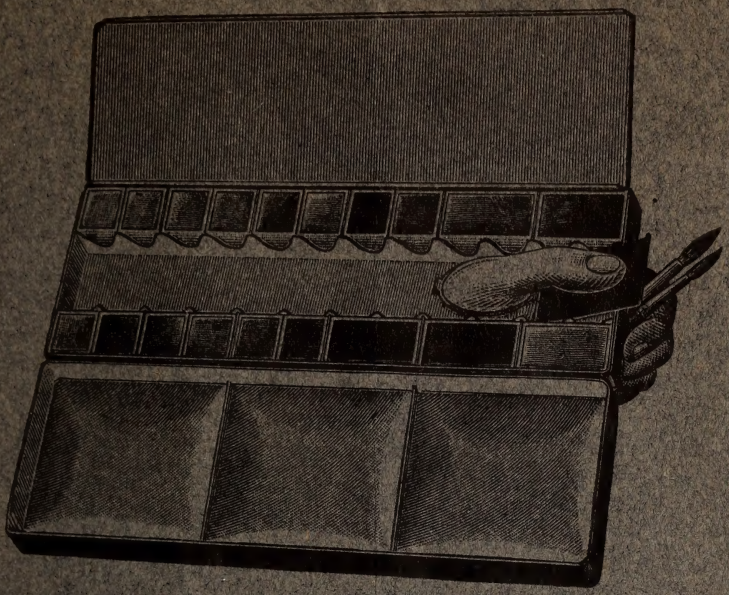

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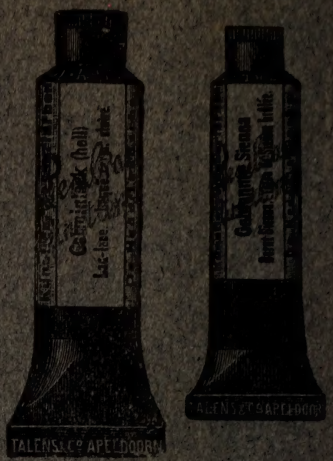

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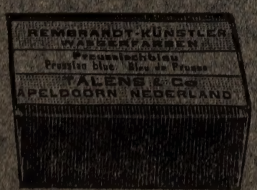

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